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SOME FEATURES OF DECORATIVE AND APPLIED ARTS OF KAZAKHS IN CENTRAL ASIA

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Abstract

In the article the priceless heritage of Kazakh folk artists in the applied arts are considered. The authors analyzed Kazakh carpets and rugs, their semantics. The study and the involvement of the collected materials revealed in the Kazakh commercial arts as original features, as well as the effects of the outside. The author traces the evolution of technology in the processing and manufacture of felt products. A special place in the article is informative study the Kazakh ornament. The majority of home-made products with a particular decorative finishes, used directly in the home, had a certain utilitarian. In the popular mind crafts was inseparable from the whole structure of everyday life. Arts and crafts of the Kazakhs represented carpet weaving, manufacture of various types of patterned felt rugs and household items from the ornamented felt, woven ornamental mats, embroidery, weaving, etc.

At the present stage, in an age rapidly developing technology, rapid socio-economic and political changes, and the globalization of multicultural spaces, we feel particularly its origins, historical and cultural roots. Without knowledge of the past cannot be effectively build in the present, without the present and the future cannot be built.

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1. Introduction

Folk applied art is a legacy of material and spiritual culture of the ancient tribes that lived in the Great Steppe. A peculiar applied art of Central Asia has undergone a long evolution, during which it experienced a fruitful influence of great cultures of the East, but the most vivid mark in the decorative art of the Kazakhs left the steppe art from the early nomadic Scythians to the ancient Turks. Its development is closely linked to the

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nomadic way of life of traditional Kazakh society, socio-economic status, consciousness of the people and historical process.

Exotic colorful works of applied art, created in Central Asia at different times, have long been impressed and came to the attention of educated people possessing natural observation and interest to vital way of other people. Thus, information about some of the elements of the life of early tribes of nomads, such as carts, covered with felt, held in Arabic, Persian, Chinese, Turkish sources. Information about the decoration of the Golden Horde Yurts contained in medieval Arabic writings is very interesting. The felt, woven, embroidered carpets bewitched force of esthetic influence of such travelers of the Middle Ages, as Fazlallah Ruzbihan, Gilyom Rubruk and others [1]. Decorative textiles and production of various types of applied art of the Kazakhs were reflected in the works of local history enthusiasts, representatives of Russian intellectuals of the XVIII - XIX centuries.: A.I. Levshin, G.N. Potanin, R.Karutts, I. Sievers, I. Falk [2].

Quite wide circulation of subjects of Kazakhs' applied art in the past, caused high level of their informational content, historical and cultural value. It defined a keen interest in the phenomenon of the material culture of experts of the different directions, which contributed to the accumulation of a certain experience of research, its various forms and types in Kazakhstan. For example, in works of A.Kh. Margulan [3], E.Masanov [4], V.V. Vostrov [5], N.A. Orazbaev [6], M.S. Mukanova [7], H.A. Argynbaev [8], A. Tazhimuratov [9], W. Dzhanibekov [10], Sh.Zh. Tohtabaeva [11], and others. All authors are positioning their vision of folk art, disclosing new aspects and shades bring in a certain amount of scientific use of still unknown factual information, thus contributing to more objectively and diverse understanding of this form of creative activity of the Kazakhs. Despite this, applied art of the Kazakh diaspora and its feature treat the low-studied problems. In this direction it should be noted only works on applied art of Kazakhs of Mongolia, written by D. Katran, K.Rayymkhan, etc. [12]. Also B.K.Kalshabayeva describes some features of applied art of Central Asia Kazakhs in her work [13].

One of the most remarkable features of art culture of the people of Central Asia is the closest communication of plastic art with a daily life, with its subject environment. The aspiration to satisfaction of esthetic requirements, to the maximum use of available opportunities for decorating of a life caused different types of decorative – applied art to life. It was noted by grace and richness of forms, clearness of ornamental motives, a high level of production and colors, variety of tones. In national consciousness the applied art was inseparable from all household way. The culture of life supplying of Kazakhs was defined by national crafts and trades. In products of applied art the ancient views and world outlook of Kazakh people are reflected in the form of various ornaments and patterns.

The applied art of Kazakhs is presented by rug weaving, production of different type of pattern felt carpets and household goods from the ornamented felt, weaving of the ornamented mats, an embroidery, pattern weaving, a stamping on leather, woodcarving and art processing of metal (jeweler production).

2. Felt production

The Kazakhs' most brightly achievements in decorative applied art were shown in art felt. Thanks to the skillful rhythmic organization of the cloth plane with help of color and an ornament, simple felt products in hands of folk masters turn into original works of art. Felt production - is a complex process requiring certain skills. The household items and clothes were made of wool. Felt was the main material for manufacture of house soft interiors. The yurt is covered with felt outside and many subjects were made of it for its internal furniture - floor and wall carpets, bags, covers for wooden chests, mattresses and pillows, etc.

The Kazakhs had patterned felt (tekemet), valued by its decoration, felt carpet (syrmak) and felt tuskiiz (panels) decorated the walls of yurts. Manufacturing technology of tekemets - rolling pattern of colored wool on a semi-ready felt. If tekemets usually plank on the floor, syrmaks were hung on the wall of the yurt (kerege) along the bed or on the right side of the honor seat in the yurt. Tekemets made by the Kazakh diaspora of Uzbekistan and Turkmenistan are distinguished by peculiar characteristics of ornamental motives, which contains

the popular image of a couple of sheep horns - Kochkar muyiz and one horn - synar muyiz [13]. Overall, in tekemets prevail modifications folded horn (representational formula bar) in various combinations: one horn - synar muyiz, a pair of horns - kos muyiz, a pair of horns with the winged branches – kanatty kos muyiz, crosspiece with the keroid ends - kilt muyiz, rhombus with horn branches-kyryk muyiz - writes in her article Sh. Tohtabaeva [11].

According to O. Sukhareva, drawing of horns at Uzbeks was fixed, in particular, on wedding sheets ruyidzho. It is quite probable that sheets with such pattern had symbolical value as horns of a ram long since represented power, potency, masculinity. This motive acted also as a talisman, protecting the future of posterity [14]. Generally felt carpets are made in the form of the big cloths which size associates with the steppe. Their ornaments are easy to read and large. In one cloths prevails the background, in others its balance with an ornament is established, in such cases the background also participates in formation of a pattern. The symmetry of drawing is observed in any decorative composition. Central Asian Kazakh tekemets prevail red, yellow, blue, green, brown and white colours.

1. 2 *Syrmaks made in mosaic technique*. Felt of one color impose on another, a pattern cut out from two layers of felt, getting preparations for two carpets. Inserted into another pattern pieces of felt sew one, impose on simple rough felt and densely quilt parallel to pattern outlines. On lines of connection of pieces of different colours of felt is sewn the color cord which role is considerable in the coloristic solution of a carpet. In syrmaks the dependence of their ornamentation is accurately visible from execution technique. There isn't usually division into a background and a pattern in them. The cut at the same time from two pieces of felt in different colors ornamental motives in syrmaks form a composition in which each of them is equal to the square of a different color pattern and part of its mirror image. Sh. Tokhtabayev's writes about it in her work: "The ornamental structure of mosaic syrmaks characterized by areal features, divides into some main subtypes: allocation of the center and framing border, division of a cloth into two specularly reflected surfaces, decorating of a carpet without emphasis of the center and freezing composition" [11, P. 42].

But the results of the field study of the Kazakh Diaspora in Central Asia, have shown that Kazakh syrmaks weren't made in Uzbekistan from 50s of the twentieth century. Many mosaic felt carpets are similar to the type of Kyrgyz syrmak [15], felt-wall carpets - tuskiiz are decorated with application from thin coloured felt, and later from a variety of colored fabrics. The difference is evident only in the fact that most ornamental composition based U-shape, and the central field is a plant ornament motives (flowers, tulips, etc.). Application technology is often used in tuskiiz. In felted tuskiiz made in recent times, along with a traditional decor traced modern decorative solutions characterized by expressing his artistic improvisation. So, for example, in tuskiiz of Kazakhs in Turkmenistan and Kyrgyzstan, decorated by application from multi-colored fabric, the art effect is created due to an extraordinary variety and originality of the ornamental motives which are infinitely varying and at the same time having something in common in nuances [13]. [11, S. 42].

1.3 Carpet weaving is one of the types of decorative art of the Kazakhs, who has a deep national traditions. Women were engaged in it generally. . Weaving secrets of ornek - on horizontal machines of products like alasha, baskur – carpet strips, tangysh, bau - carpet tapes, shekpen – homespun cloth from camel wool passed from generation to generation. If we turn to the sources of the traditions of carpet weaving, then in 1949 in Pazyryk barrow was found almost intact carpet. This extraordinary discovery is the work of human hands, and dates from the middle 1000 BC [16, p.43].

1.4 For Kazakh carpet characterized by its own manufacturing technology, style of performance, balance the background, sophisticated graphics, strict symmetry of their arrangement. "In pre-revolutionary Kazakhstan - writes U.Dzhanibekov - was not the area a reputation centers working in the market, except for part of the city of Turkestan, where artisans unsuccessfully tried to establish artel carpet ...» [10]. Important role in the development of this kind of trade played, obviously, direct contact with developed carpet weaving areas, particularly with Iran, Eastern Turkestan. This possibility is indicated by the presence at Kazakhs, as the Turkmen carpet pile kalyklem, whose name comes from the Persian "Galy" - carpet. A national "terminal" means the Kazakh carpet, apparently, it is also borrowed from the Persians, who just so palas product. S.M. Dudin wrote

about the similarity of carpet products of the peoples of Central Asia, in his work "Carpets of Central Asia," he wrote about the similarity of the Kazakh carpets with Turkmen and Uzbek carpets, noting that they share "the same elements and ornamental motives, methods of composition, colorful combinations and the dominant colors» [17]. He emphasized that it is manifested above all in balance background and ornament, and even more in the same shape or that almost to full match their areas. Carpet weaving is closely related with widespread species in the past rugs - Alasha, which were woven on a narrow loom - ormek. Alasha dimmed floor or kerege of yurt, wall of the house. The predominant color in the carpets and carpet products are Rubiaceae - red and indigo - blue, both in deep muted colors. Tones and shades of colors peculiar. Their combination testifies to a subtlety of taste of carpetmakers [18].

3 Copyright

In the conditions of independence of Kazakhstan, in a century of promptly developing technologies, rough social and economic and political changes, and also globalizations of multicultural spaces, we especially sharply feel an attraction to the sources, historical and cultural roots, without knowledge of the past it is impossible to create effectively in the present, and without the present not to construct and the future

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